



The Department of Music

presents

**UNIVERSITY
FESTIVAL ORCHESTRA**

**Lonnie Klein, Conductor
Cecilia Cho, Piano**

**Tuesday, April 16, 1996
Shanklin Theatre
7:30 p.m.**

**UNIVERSITY
OF
EVANSVILLE**

University of Evansville Festival Orchestra
Lonnie Klein, Music Director/Conductor
Cecilia Cho, Piano

April 16, 1996

Program

Rhapsody in BlueGeorge Gershwin
(1898-1937)

Cecilia Cho, piano

Symphony No. 5, Op. 47 in d minorDmitri Shostakovich
(1906-1975)

- I. Moderato
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

Member of the



AMERICAN
SYMPHONY ORCHESTRA
LEAGUE

The use of flash photography is strictly prohibited.
Ushers courtesy of Phi Mu Alpha Sinfonia
and Sigma Alpha Iota.

Yamaha Concert Grand Piano courtesy of Schuttler Music.

Tonight's program will conclude at approximately 8:45 p.m.

*A reception for Ms. Cho will be held in Krannert Gallery
following the conclusion of tonight's performance.*

About the festival orchestra . . .

Tonight's concert marks the inaugural performance of the University Festival Orchestra, which follows the success of a similar group last fall which accompanied the Opera Arias concert. In the Festival Orchestra, student musicians sit side-by-side with their applied teachers, all of whom are principal players in the Evansville Philharmonic. Some section players from the community are invited to participate as well. The net result is an orchestra of the size necessary to perform a work like Shostakovich V successfully, and an educational experience for our students, who have the opportunity to play in a rehearsal and concert setting with their teachers.

CECILIA CHO has given numerous recitals in the United States and abroad. She has been the first-prize winner of many competitions including the Aspen Music Festival Piano Concerto Competition, Baltimore Symphony Orchestra Young Soloist Audition, Jewish Community Center Competition and the National Baldwin Junior Keyboard Competition as well as laureate in the Beethoven Foundation Auditions. While a candidate for the Doctor of Music from Indiana University, she was the Assistant to Menahem Pressler (*Beaux Arts*). She received her Master and Bachelor of Music degrees from the Peabody Institute of the Johns Hopkins University under the guidance of pianist Ann Schein.

As an active chamber musician, she has performed in France and Germany as well as in Washington D.C., Maryland, Arizona, Missouri, Kansas, and Indiana. She has performed with violinist Yuval Yaron in Israel and in Spain and will be performing together in Oak Park, Illinois in the future. Recently, she performed the Gershwin *Rhapsody in Blue* at the Fine Arts Center in Madisonville, Kentucky. While maintaining a steady performance schedule, she has been Assistant Professor of Piano for the last four years teaching first at Bethany College (1992-1994) and then at the University of Evansville (1994-1996).

LONNIE KLEIN, who is in his seventh year as Music Director/Conductor of the UE Symphony Orchestra was most recently tenured and promoted to Associate Professor of Music. Klein is a BME graduate of Murray State University, received his Masters in conducting and clarinet from Michigan State, and completed his doctorate at the University of Illinois in clarinet performance in 1993. He served on the Indiana Music Educators Association Board of Directors and currently is the editor of the "Orchestra Opinions" column of the Indiana Musicator. Klein is in frequent demand as an adjudicator clinician, conductor and clarinetist. He has conducted the University Faculty Chamber Players, Evansville Ballet Orchestra and the Evansville Chamber Orchestra. He also is a member of the Evansville Philharmonic Orchestra.

NOTES

George Gershwin was perhaps one of America's most beloved composers during the early 1900's. With some assistance from his older brother, Ira, he successfully produced a wholly American style of music. From Tin Pan Alley, where Gershwin began his career, to Broadway and film scoring, his music excited the American people and created a new scope for musical development in the early twentieth century.

While riding the train to Boston, Gershwin began organizing his few, previously collected ideas for *Rhapsody in Blue*. "It was on the train," he later stated, "with its steely rhythms, its rattly-bang. . . that I suddenly heard--even saw on paper--the complete construction of the *Rhapsody* from beginning to end . . . I heard it as a musical kaleidoscope of America--of our vast melting pot, of our incomparable national pep, our metropolitan madness." It was then that, upon returning to New York, Gershwin sketched *Rhapsody in Blue*, scored for two pianos. He allowed Ferde Grofé to orchestrate and arrange his composition (he had not previously written for orchestra) for performance.

On February 12, 1924, Paul Whiteman conducted the premiere of *Rhapsody* in New York's Aeolian Hall. It is said that the piano score had not yet been completed, therefore Gershwin had to improvise entire sections of the piece during its premiere performance. Nonetheless, the reviews were likable. The influence of jazz on *Rhapsody* helped to create an exciting, innovative, and even audacious style of music, bringing bright new sounds into America's concert halls.

by Debbie Olson, BMT '97

Dmitri Shostakovich wrote in almost every genre and his symphonies are the best known of his works. The *Fifth Symphony* was a huge success and helped restore the stature of Shostakovich in the eyes of the Soviet authorities after he was attacked for the style of his opera *Lady Macbeth*. He himself subtitled the *Fifth Symphony* as "a Soviet artist's practical, creative reply to *just* criticism." The work was successful in bringing the composer back into favor and probably is his most representative, if not his best work ever.

The opening theme of the first movement is a highly rhythmic and imitative theme with the cellos and the double basses in octaves, answered by the violins in powerful sonorities. The other principal theme is high and very lyric in the strings over a simple basic rhythm. Both themes are united in an intense restatement. The second movement is in a light-hearted scherzo form demonstrating a typical mood often found in Russian music. The movement itself is in two sections. There is a heavier scherzo proper followed by a burlesque-like central trio section for solo violin, before the return to the opening material. The Largo shows Shostakovich's strongest asset, his ability to compose lyric melodies. The mood is melancholic, calling not only for moving moments in the strings and woodwinds, but also color from the harp, xylophone, celesta and piano. The finale is built around a thunderous rondo refrain proclaimed by the trumpets, trombones and tubas over crashing kettle drums. It is very march-like. There is a "battle" between the percussion and the brass sections. It all ends with the original theme played in the horns.

Shostakovich shows his true heritage in this symphony. The typical Russian "patterns" are quite present. He clearly shows the "Beethoven influence". He once stated: "The theme of my symphony, is the stabilization of a personality. In the center of this composition, which is conceived lyrically from beginning to end, I saw a man with all of his experiences. The finale resolves the tragically tense impulses of the earlier movements into the optimism and the joy of living".

by Lisa Weathers, BMT '96

FESTIVAL ORCHESTRA PERSONNEL

Violin I

Carol Dallinger, Co-
Concertmaster *
Colleen Fitzgerald, Co-
Concertmaster
Maria Mastropaolo
Elizabeth Hoorelbek
Sarah Thielman
Jennifer Basinger
Jeanine Rice
Shalise Nichols
Atsuko Sato
Rebecca Fiddick +

Violin II

Mary Leonard, Principal
Kristen Madler
Daniele McKay
Chris Carbone
Megan Stock
Laura Christel
Rebekah Walters
Kara Sudheimer
Amy Ferguson
Megan Kelly

Viola

Melinda Bootz, Principal *
Jeneen Hildwein
Betsy Stains
Vi Wickam
Dana Januszyk
Emily Wilson
Jennifer Williams

Cello

Pablo Mahave-Veglia,
Principal *
Maria Scherer
Jennifer Crocker
Jenny Miles
Amber Hardin
Kiesha Cole
Kirstin Olson
Carl Bergh
Lisa Heaton
Thelma Savage +

Bass

Gregory Olson, Principal +
Benjamin Moser
Samatha Larson
John Lawson +

Flute

Susan Telford, Principal *
Angie Hatcher
Aubri Belyea

Oboe

Kerrie McLellan, Principal
Sara Brown

Clarinet

David Wright, Principal *
Cheryl Palmer
Kerrie Fassett
Libby Sermersheim

Bassoon

Edwin Lacy, Principal *
André Carl
Sarah Florini

Horn

Lorraine Fader, Principal *
Coree Newman
Carrie Kauffman
Alicia Deckard

Trumpet

Bryan Appleby-Wineberg,
Principal *
Lee Eck
Joshua Skelton
Heather Goldsborough

Trombone

William Bootz, Principal *
Timothy Freeze
Kristine Jones
Bryan Pokorney

Tuba

Donald Travis +

Harp

Kathy Anderson +

Piano

Garnet Ungar *

Percussion

Brian Kushmaul, Principal *
Laura Barnum
Erin Kuebler
Suzanne Fassett +

Library

Kiesha Cole

Setup

William Gumula
Bryan Pokorney

* UE Faculty

+ Guest